

ARCHITECTURE

The PROFESSIONAL ARCHITECTURAL MONTHLY

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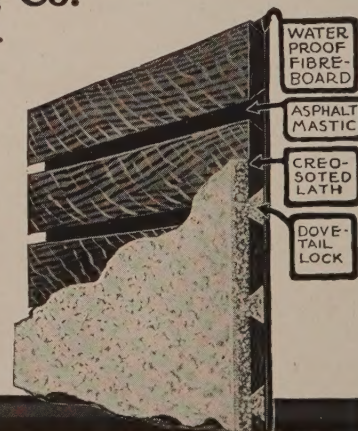
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"THE CLOISTER," GLENWOOD MISSION INN, RIVERSIDE, CALIF.

Designed by Arthur Benton.

ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXVIII

JULY, 1918

No. 1

An Eastern Architect's Impressions of Recent Work in Southern California

Beautiful and Noyel Effects in New Materials—Original Uses of Tiles, Stucco, Woodwork, and Ornamental Grilles

Dwight James Baum, A.I.A.

WHENEVER an architect visits a strange community he is impressed by several things. The first is usually whether the buildings he sees are good or bad. Then he analyzes the structures as to design and how constructed. Is the design well thought out and does it express the uses to which the building is put? If well constructed, what are the materials and how used?

Recently while travelling through southern California, the writer analyzed somewhat as follows in regard to domestic work. The work averaged about the same in point of design with the better residence work in the East except that a smaller number of men seemed to be doing the greater share of the better work. Such men as Messrs. Myron Hunt and Elmer Grey, of Los Angeles, Reginald Johnson, of Pasadena, and Messrs. Willis Polk and William B. Faville, of San Francisco, together with Bertram Goodhue, of New York, seem to be creating a new style based on partly Spanish and partly Italian precedent. This work compares favorably with any other work being done in the country to-day.

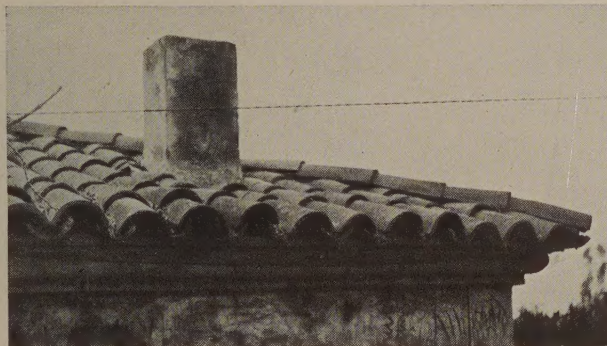
But what made the greatest impression was the unusual use of materials in this southern California domestic architecture. We all use tiling on roofs and for decorative purposes; we all use concrete

and some occasional ornamental ironwork. We even at times use some color on our exteriors, but we only occasionally do these things in original measures. These architects mentioned, as well as others, seem to feel that in following certain precedents in design they are free to use their materials in an original manner and they have succeeded wonderfully.

One of the most romantic touches of old Spain and

Mexico is transferred to southern California through the medium of its tile roofs on the better class of domestic work. To Mr. Athol McBean, of Gladding, McBean & Co., brick and terracotta manufacturers of San Francisco, goes the credit for this modern adoption and success. While other manufacturers used as a basis the roofs of Spanish and Italian work, Mr. McBean took as his precedent the work left by the old Franciscan Fathers

in their missions throughout southern California. The work was mostly done by the Indians, who were good potters and who became expert under the direction of the monks. It is claimed that the variations in the tile, making it possible for them to fit together, was done over the calf of an Indian's leg, the wet clay being moulded by that method and then laid aside to dry. The character of these old tile



Old Mill, Pasadena, Calif.



Blaney house at Saratoga, Calif. Willis Polk, Architect.

as shown by a photograph of "The Old Mill" near Pasadena consists not only of the rich red and reddish-brown tones in the clay or the texture, a sort of semi-rough matt glaze, but from the irregular, many sized and shaped pieces

light-green trim blend wonderfully with its reddish-brown roof under the clear skies and atmosphere that nearly approaches that of Italy.

Farther north at Santa Barbara one sees in the middle



House, Mr. Tod Ford, Pasadena. Reginald Johnson, Architect.



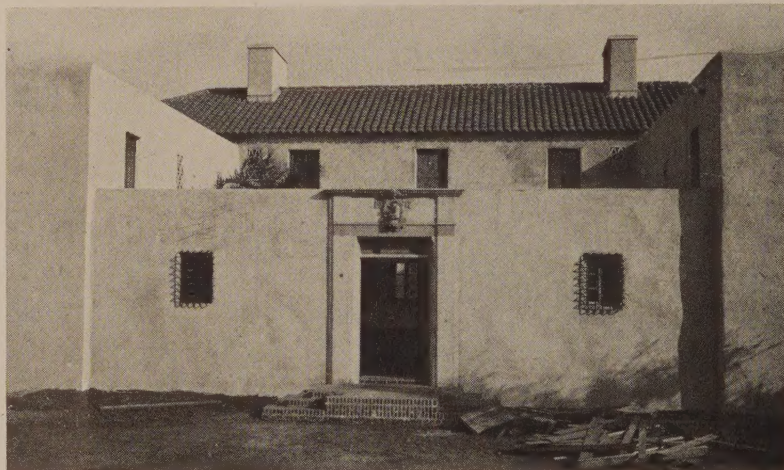
Fountain in the garden of Elmer Grey.

going into the roof. That this character has been retained is shown by the photographs of the Blaney house at Saratoga, California, by Mr. Willis Polk. Here the tile is used in a picturesque way on the different roof levels. The architect in this very noteworthy residence, which is an example of the work being done by a few of the cleverest and most capable architects of the Southwest, has flattened the tiles, working to a much greater radius, piling several layers over each other at the ridge, yet still retaining the quaint character of the old roofs.

In Pasadena, on the residence of Mr. Tod Ford, another example of the new type developing in this locality was designed by Mr. Reginald Johnson, one of the younger men who is making his work well known. Here the character of the small Italian villa is retained with the influence of the Spanish being felt enough to tie the house to its location. Its pink stucco walls and

of the town a very interesting old "adobe," partly restored but with an eye to the general appearance of age written all over the structure. Here a more general view is obtained of the irregularities of the original tile, making a very pleasing texture of the entire roof.

In the Henry Dater house, also at Santa Barbara, the architect, Mr. Bertram Goodhue, has used this modern tile on a simple and low roof in a dignified manner. Mr. Goodhue is perhaps the only Eastern architect who has managed to show in his California work the feelings of the few local men who are creating this new style. His first work was the Gillespie house, with its wonderful gardens now partly in decay, but all the more picturesque for it. Since that time his work is plentiful from San Diego on the south with his well-designed Exposition buildings there, which luckily are partly permanent, around Pasadena and Los Angeles,



House, Henry Dater, Santa Barbara. B. G. Goodhue, Architect.



Church at Riverside. Myron Hunt, Architect.

and finally his new country club at Santa Barbara, his first field. Mr. Goodhue has considered this roofing tile artistic



Tea house, Rew residence, Coronado Beach.

enough to have it sent to New York for the roof of the new St. Bartholomew's Church on Park Avenue. Unfortunately, the effect desired is lost by both height and multiplicity of details detracting from its own character.

Mr. Myron Hunt, of Los Angeles, in his church at Riverside, California, has used the same tile and very much more effectively with his low roof-lines, the detail massed at a few points on the gray stucco and with the roof counting in color. This attracts the attention due it without being detracted by other color motifs.

This tile was first made by Mr. McBean to help repair the roofs of the old missions throughout the State from San Diego to San Francisco, this being somewhat of a labor of love. The demand grew constantly, until now it is considered part of the materials on any good building operation, and its influence was even felt in the recently held Red Cross Bazaar at Pasadena. This was designed by Mr. Van Pelt, of Marston & Van Pelt, and formed a very clever Red Cross street.

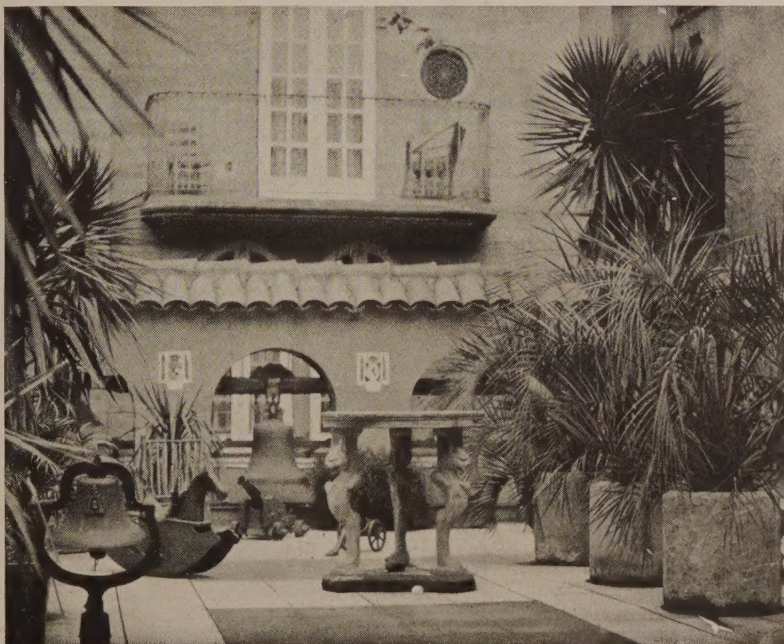
Concrete has come into its own in this district, for it is frankly shown, cleverly treated, and not disguised. In that delightful four-storied patio court at the Glenwood Mission Inn, Riverside, by Mr. Myron Hunt,

and the exterior of the same inn, the section called "The Cloister," by Mr. Arthur Benton, of Los Angeles, the forms were built of rough lumber, the boards being kept of uniform width, with the graining showing in all cases. When the forms were removed the graining of the wood stood out quite prominently, as sometimes seen on an occasional rough concrete slab and other similar work done in the East. The picturesque treatment of the Spanish and Mexican types followed, giving chance for colonnades, balconies, and heavy



Red Cross Street, Pasadena, Calif.

buttresses—a wonderful opportunity for this new treatment. These walls are then covered with vines and tropical plantings, and in a few months' time the walls take on an aspect that requires an equal number of years in an Eastern climate. Some of the effects obtained are shown in the detail of one of the entrances to "The Cloister," designed by Mr. Benton, and used as frontispiece, and a detail in the patio designed by Mr. Hunt. In San Francisco, Mr. Willis Polk has done many out-of-the-ordinary things with con-



"The Patio," Glenwood Mission Inn, Riverside, Calif. Myron Hunt, Architect.

crete. In one case the concrete was all cast on the job in carefully made moulds following the profiles of mouldings, cornices, pilasters, etc. The resultant material was then set in place, being careful to have joints at logical places for real stonework.

Then expert Indiana limestone masons hand-tooled all of the surfaces, with the result that it would take an expert to discover the difference between the imitation and the real stone. This job had to be done at a low cost, and by actual figures this method saved 50 per cent over the cost of genuine Indiana limestone in that district and made possible the carrying out of the original design.

In the Rew residence and the small tea-house at Coronado Beach, California, by Mr. Elmer Grey, the concrete walls are surfaced by applying a coat of cement which was trowelled on of slightly tinted cement, and while this was still soft, small colored pebbles, sifted to a relatively uniform size, were thrown on with force.

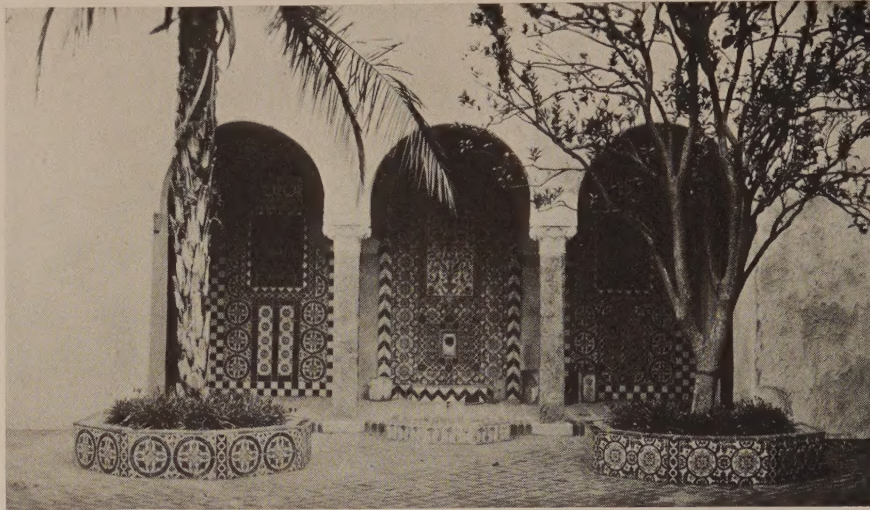
Mr. Grey has an unusual fountain in his own garden. One looks from the living-room through wide French doors to an arbores pergola, on the edge of which stands a hexagonal raised basin. There are African tiles made

in Tunis arranged in panels, the rest of the materials being concrete covered with rough-cast cement. In the centre rises a cone-like base holding a mammoth shell from the South Sea Islands. A tiny jet of water spurts up from

the centre of this, the water dropping and falling out through the two lowest-curved portions of the shell in front. The central cone forms a division, leaving a space in back nearly as large as the basin, where different varieties of semitropical plants cast interesting shadows on the water and the basin itself. Mr. Grey has used very effectively a

similar shell in a tile wall-fountain at the Rew tea-house.

At the Henry Dater house at Santa Barbara, Mr. Goodhue has used colored tiles after methods used in Tunis, Morocco. These tiles, which were mostly made by the Tunisian Tile Company, give an interesting color note to the otherwise simple patio of pinkish-gray stucco. The three panels are all of different designs, yet they harmonize in the general impression obtained. The tree settings are similarly done, while in the centre is a simple pool of blue tile, the edge flush with the floor. The goldfish give a final touch of color and life to this unusual court.



Henry Dater house at Santa Barbara. Bertram G. Goodhue, Architect.



Old "Adobe."

Book Reviews

AN IMPERIAL OBLIGATION. INDUSTRIAL VILLAGES FOR PARTIALLY DISABLED SOLDIERS AND SAILORS. By Thomas H. Mawson. With an Introduction by Field-Marshal Sir Douglas Haig and a Frontispiece by Louis Raemakers. London, Grave Richards; New York, Charles Scribner's Sons. 8vo. \$3.00 net.

"I have dreamed a dream, and I want you to dream it with me, and perhaps when you and I have dreamed the dream together, you may be, as I am, filled with a great desire for its realization."

The dream is told and followed by a very clear statement of the ways and means by which it may be realized. It is a beautiful idea, and expressly repudiates the idea of institutionalizing the villages. They are to be in the county where the men and their families have lived, amid old associations. They are to be made self-sustaining through work—work to fit every need and condition. There are plans of a typical village, showing types of buildings, arrangement of streets, and the various centres of business and particular occupations. Here we would have a number of soldiers' homes free from the dependence of government subsidy.

Mr. Mawson's dream is well worth our serious consideration "over here."

The Steel Used in Building One of the Big Concrete Ships

I HAVE asked as to the amount of steel in the big ships, and was told that each of the larger vessels will have more than 18,000 steel rods of the larger size weighing 750 tons and an equal number or more of steel rods ranging from one-half an inch upward in diameter. Each of these rods is 60 feet long, and if all were joined together they would make one great strand of steel so long that it would reach from Boston to New York and thence on to Washington. The larger steel rods are bigger around than a hoe handle.—*The Concrete Age*.

Everybody Can Help

EVERY man, woman, and child in America can help win the war. Every man, woman, and child who buys a Liberty Bond or a War Savings Stamp does something toward winning the war, enlists in one division of national service, supporting the government and backing up our fighting men in France and on the seas.

Preaching and Practising

By Allen W. Jackson

THERE is no doubt that art has always been a most unsatisfactory activity about which to dogmatize. It is an intangible and lawless affair, a nebulous point of view that defies measuring and cataloguing, its materials and methods so various that little boys, who are said to be made of "snips and snails and puppy-dogs' tails," are not more variously compounded, for even with them the proportion of "snips and snails" is presumably a constant. However, the difficulties do not seem to have had any discouraging effects, for the subject has not suffered for lack of treatment. The aspect of the matter about which we wish to speak here is that of architectural criticism. Most practising architects have often been irritated by a curious lack of honesty and frankness about the architectural criticism of the schools that gives to it a detached air of unreality. It elects to take its stand on such a high plane that buildings in bricks and mortar, as they actually exist about us, seem to be a different matter altogether and an infinitely more vulgar one. They are hopelessly out of joint with the lofty precepts of the classroom.

A long line of teachers, under the caption of "Architecture," have discoursed on the moral law and truth and logic, proving their points by reference to well-known architectural monuments, the while ignoring equally admirable works which prove the contrary, and thus by a careful process of selection have buttressed their theories, enabling them to write "quod erat demonstrandum." The trouble is that these rules do not seem to be the outgrowth of the honest contemplation of the world's buildings. They are of the study rather—subjective, and lacking the sanity that more empirical methods would have given. One is almost tempted to call them the rules for an imaginary architecture.

But art at best is restive under rules. When Ruskin said that "In everything beautiful there is something strange about its proportions," he virtually said that for the best work the only rule is that there *is* no rule, a pretty impasse, truly, for the lawmakers.

Let us take a few specimens of this *a priori* reasoning of the professors. They are all agreed that nothing is more painful to a refined appreciation than gilding refined gold—that is, the hiding of a precious material under one less precious. We have no sooner agreed on the reasonableness of this than some one discovers that the Greeks of the golden age did just this thing constantly when they painted Pentelic marble. The white marble temples, long hailed as the *ne plus ultra* of impeccable taste, as we see them gleaming against the cerulean sky, were not meant to look like that at all. We have been admiring the wrong picture. The ancient Greek who can do no wrong had actually colored their natural whiteness all the hues of the rainbow. He not only painted the lily, but painted it all the colors in a Victorian bouquet! And our teachers are abashed.

Again, some one discovers that what all the world had supposed were straight lines in Greek temples are really slightly curved, and that supposedly vertical surfaces are not so in reality. Word at once goes forth that all these small subtleties show the preternatural sensitiveness and refinement that made it necessary to correct the various optical illusions inherent in long architectural lines by such meticulous means. No one had ever thought architectural lines needed to dissemble before, but it is at once taken as settled that every building by a consummate architect would, of course, be provided with means to meet these optical tricks.

There is no doubt that these small variants exist and are undoubtedly intentional. After a sufficient number of authoritative tomes had been published to establish firmly the fact that these things were done to correct perspective illusions, the chorus of approval from all the armchair critics was rudely broken in upon by the further disconcerting discovery that these various delicate deviations from the apparent did not all work in harmony toward correcting any given optical effect. The end which the wiseacres had agreed was being sought by all these minute subtleties was actually defeated by some of them. Such matters as the slanting back of architrave surfaces and warping of others, the differing in size of neighboring abaci and the quite unmethodical varying in the amount of intercolumniation, the care exercised that symmetrical ornament should not be quite symmetrical, these things can, of course, have no effect in correcting appearance caused by perspective.

So the critics have been forced to abandon the conclusive reasoning to which their first enthusiasm had committed them and to agree that all these things were done for quite another reason, namely, to avoid being exact, mechanical, and dry—in a word, to obtain the same artistic quality in a building that differentiates a free-hand sketch from one made with a T square and ruling-pen.

Another interesting example of this being more loyal than the king was in the matter of the column entasis of the Greek temples. The delicate curve which this taper exhibited was said by some to be an hyperbola, by others a parabola, and by a few simple souls even a free-hand affair. When the discussion reached its height it was discovered that in most cases the surfaces which had been measured to the millionth of an inch were nothing but the rough core originally covered with stucco, so that whatever the real curve of the column might have been it had disappeared forever.

Coming to the more common precepts of architectural design, we all know of famous examples where the rules have been broken with beauty as the result. Perhaps the Doges Palace in Venice is the most conspicuous example—a building standing on its head with its basement in the air. And yet artistically sensitive people persist in admiring it. This certainly needs some explaining. The passion for harnessing logic with art is shown again when we are told that the roofs of the Scandinavian buildings are made very steep to throw off the heavy snow. This sounds reasonable until we remember that with the Swiss chalets in a similar country, where there is even more snow, the roofs are among the flattest known. This sophistication which is much too clever to accept the artist's simple reason for what he does, or to be content with the obvious, is well illustrated in the higher criticism to which the poor racked and doddering buildings of the Dark Ages have been subjected. Clumsily enough put together in the first place by awkward workmen in a savage age, the critics fall upon their shrunk and wasted fabrics and find cunning refinements and nice optical adjustments slipped in to ravish the beholder, ignoring that these supposed subtleties are introduced by men so shiftless as to use old columns of all diameters and with caps stuck atop of any size or style, with ready-made details filched from neighboring buildings and pitchforked into place. Art robust and of primitive vigor they certainly possess, but it is hard to believe that these newly tamed barbarians were likely to practise the last refinements of the fifth-century Greeks.

Not satisfied with their ceaseless efforts to prove art's tutelage to logic, the patient artist is confronted with a Procrustean *moral* code that must be rigidly complied with. For instance, we are told that materials shall be used structurally in a way to express the salient characteristics of those materials! Certain forms are suitable for wood and not for stone or iron. Each must have its appropriate expression in forms suitable to its physical characteristics. That is, forms that have proved logical for stone, we will say, must not be copied in wrought iron.

This sounds very sensible and satisfactory until we remember how the Egyptian buildings in granite imitated the preceding mud huts, with their reeds bound with fillets at the corners and the reeded cavetto cornice copied from the bending over of the top course of reeds in the prototype. It is the mud hut petrified. If this was a logical architectural expression in sun-baked clay and reeds, how can it be in granite?

The same thing happens in the Lycian tombs. In the earlier times they were of timber construction, while the later tombs were of stone, but exact copies of the wooden ones, the projecting timbers and rafters imitated precisely.

Coming to the Greek work we have the whole Doric order copied in stone from wooden originals. The beam ends are the triglyphs, while the guttæ are the old wooden pegs—the rafter ends become modillions while the column itself is the old tapering tree trunk. The forms in each case being the same, it follows that one of the materials must have been wrongly used.

Another moral precept insisted on, but more often noticed in the breach than the observance, is in the matter of deception in the use of materials. We have the classic Roman building, apparently built of great blocks of precious marble, which blocks, upon investigation, are found to be one inch thick, and the deception in this matter has been coming down to the present day with its tin cornices and sanded cast-iron balusters.

Again we have a variation of this rule about deception, namely, that the elevations shall express the plan. The one shall not deny the other. The "honesty is the best policy" of architecture. Logical, no doubt. Yet we see in Mansart's Chapel of the Invalides and in Wren's St. Paul's Cathedral the outer walls run up above the aisle roofs as simple, free-standing decorated screens, imitation windows and all, and nothing behind but outdoors; and our own McKim, in the Boston Library, designs fake windows on his main façade. With the three most eminent architects

of their respective countries doing these things in their most important works, what are we to do? Can we make the world cease taking pleasure in such buildings at the bidding of the critics? Is our most precious architecture to be excommunicated with a definition?

All these things go to show that if architectural criticism would concern itself only with bricks and mortar, as they are and always have been, if it would form its deductions from the contemplation of the most worthy that has been done, and not allow itself to be influenced by extraneous fields of thought, it would avoid a certain air of unreality that weakens its authority.

The artist does things for no better reason than because he likes them that way. He is an artist and is to be judged only by his work. Architecture is as good as it looks, and the moralists and logicians must not be allowed to muddy the waters. If we must have architectural dogma, let it be arrived at empirically and not postulated by philosophical enthusiasts in the study. The art of criticism as they give it to us may be a purer, nobler code, but it is for the architecture of Utopia and quite independent of things as they are. Dealing with the most practical of the arts, it in itself is nebulous and lacks a third dimension. It is open to the charge of hypocrisy in setting up arbitrary standards which experience proves has not governed the makers of the best architecture in the past or present. And as one cannot bring an indictment against a whole nation, neither is it good sense to presume to outlaw a whole art by maxims. Why should architects allow the flowering of their delicate instincts to be roughly interfered with by a set of by-laws set down by pedants so outside the artist's world as to suppose that success in it is to be won by a formula—as one makes a pudding. Who take it for granted that artists are interested in morals or impressed by logic? Who think to help by instructing him how to get art quick, by the use of a golden mean, or magic squares, or the plane projections of hypersolids of fourth-dimensional geometry. No wonder the artist is wearied and depressed by all this eager pseudoscience, and so he goes about doing his work as he pleases and for no better reason than because it suits him so and quite careless of its effect on others. For architecture is of that body of art which reaches its fulfilment through the realization of visions which, with infinite travail, realizes at last the goal of feeling passed through thought and fixed in form. Sir Joshua Reynolds might well have had the architectural critic in mind when he said: "Art comes by a kind of felicity, and not by rule."

War-Medal Designs

AYMAR EMBURY says our war-medal designs are the work of artists now in American service abroad, one of them having been designed by a member of the Institute. TO THE EDITOR OF *The Sun*.

"Sir: I have noticed in your paper twice articles in regard to protests by certain persons styling themselves the "National Sculpture Society," who profess to represent all that is artistic in the shape of war decorations, so far as known in this country, against the Medal of Honor and the Distinguished Service Cross which the United States Government proposes to confer upon those of its soldiers whom it may deem worthy of these honors. The ground of these protests as alleged in the articles above referred to appears to be that the above-mentioned decorations are inartistic because they were not designed by a member of

said society; but it is quite apparent that jealousy is the true motive because whatever profit either by way of honor or money did not inure to said society or one of its members.

"Permit me to say that the Medal of Honor was designed by a member of the Institute of Architects, now a soldier serving his country on the front in France, and the Distinguished Service Cross was designed by a well-known artist, now also in the service of the United States in France.

"I do not believe that any man now serving in the army would be more pleased to have his breast decorated by a medal or cross which might be more artistic, albeit that is extremely doubtful, designed by a professional medallist than by one of their own comrades."

"AYMAR EMBURY."

Italian Villa of Paolino Gerli at Bronxville, N. Y.

Eugene J. Lang, Architect

IT has been said that an architect must study the psychology of his client when designing his home. The house must fit the client, the client the house. But that advice, like all other good advice, is easy to give and difficult to follow. Most often the poor, timorous, quaking, self-effacing artist-architect is bludgeoned by the overawing business man; and as time goes on he ever less-resistingly

work became play for the latter and a most pleasant experience for the owner.

The topography of the land and the shape and restricted size of the plot determined the general outline of the plan and the various floor levels, as well as the inclusion of the garage as an integral part of the house. It is only by frankly recognizing conditions, as has been done in this case, that the most simple and natural solution of a problem is found. No forced "parti" will accomplish the result or give the same complete satisfaction.

The five-arched, tiled loggia at one end of the house, with its slightly Romanesque columns, has both freedom and charm of design. Opening, as it does, on a sodded terrace, it gives at either end easy access to the privacy of the flower-garden or to the entrance driveway.

The entire exterior stucco surface, including the cement



Loggia.

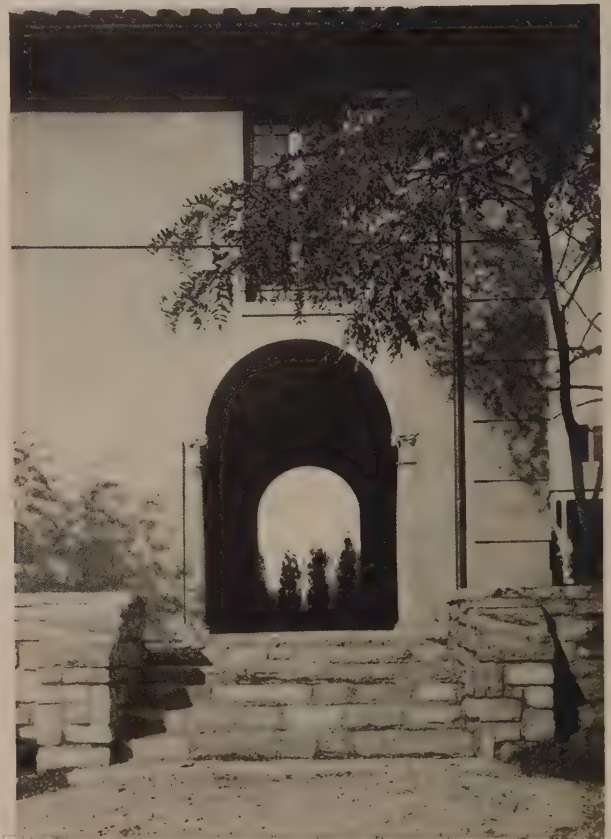
agrees that a chaste, restrained Connecticut colonial house is the most suitable setting for the successful, self-indulgent merchant of luxurious habits who has decided to build an "ancestral" mansion on the Florida shore.

And so it was with quite some joy that the architect met Paolino Gerli, an American of Italian birth and traditions, possessed of the keenest desire to have for his home a true Italian villa reminiscent of his native land. He wanted no pseudo-Italian-American suburban architecture, no clumsy imitation, no jumbled mass overcrowded with windows. He did want the carefully studied, graceful house of southern Italy, with its refined but vigorous mouldings and belt courses, delicate iron balconies, massive chimneys, and simple tiled roof—a roof with full color and texture variation, but without knobs and finials and all the other excrescences too often met with in modern work. Thus, with perfect concord of opinion between client and architect,



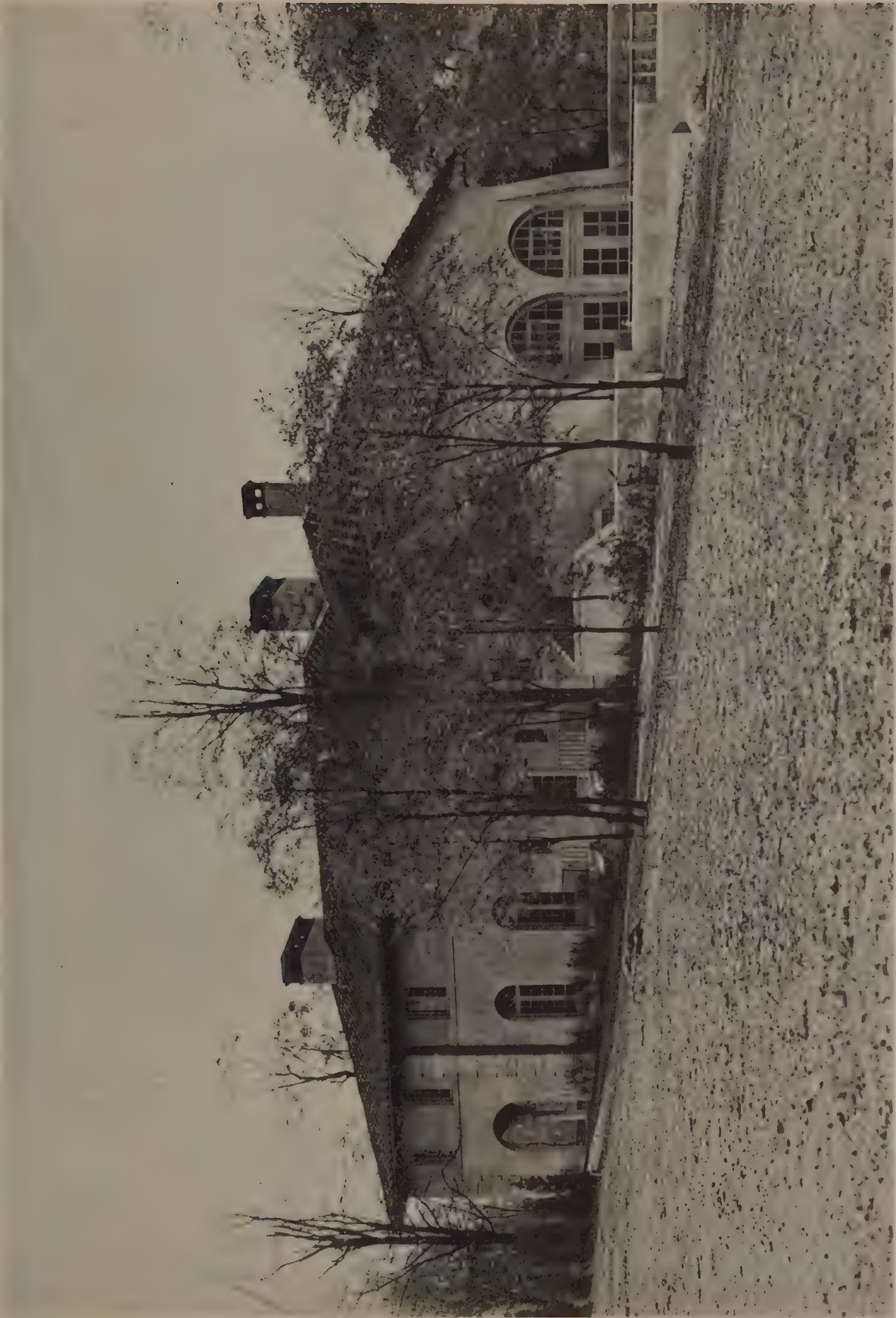
Entrance.

quoining and the various moulded work, is of a delightful pink color—a pink sufficiently deep in tone to assert itself but not strong enough to be obtrusive. Naturally, when using a definite color of this sort, unusual in this part of the world, it is most necessary to have a harmonizing roof and nature's all-softening green trees and shrubbery. When



DETAILS OF EXTERIOR, ITALIAN VILLA, PAOLINO GERLI, BRONXVILLE, N. Y.

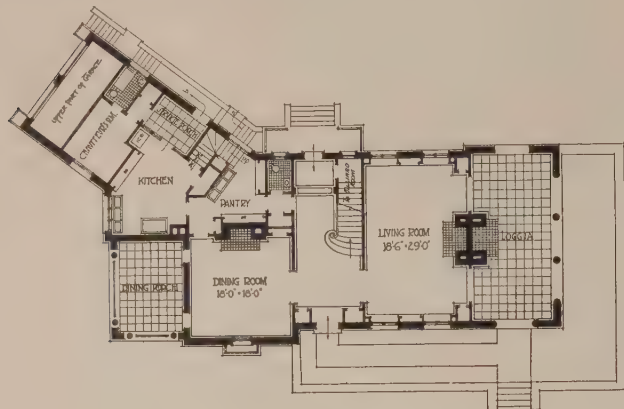
Eugene J. Lang, Architect.



ITALIAN VILLA, PAOLINO GERLI, BRONXVILLE, N. Y.

Eugene J. Lang, Architect.

the suggestion to use pink stucco was made to the owner, there was no hesitating assent; no Anglo-Saxon, Mayflower restraint or cautiousness; no attempt or suggestion to do something more usual. Oh, no, but a generous and hearty accord at once. Of course he wanted color—real color; it

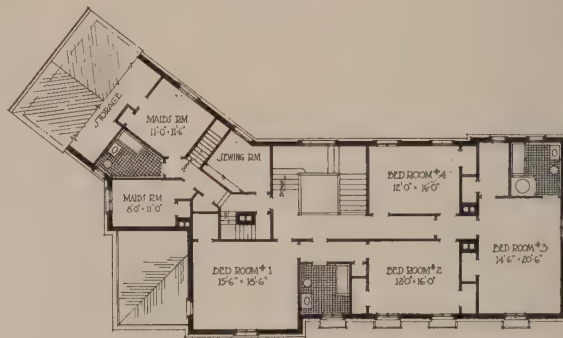


Plans, House, Paolino Gerli, Bronxville, N. Y.

wasn't unusual in Italy or the Riviera, and why shouldn't there be a little of that atmosphere about his home.

The interior of the house is simple and harmonious. A large central hall, which extends through from front to rear, with an entrance doorway at either end, is on axis with and commands a pleasing view of the garden. Paved with black-and-white marble, and with Caen stone panelled walls, the hallway has an air of elegance and dignity, which is further emphasized by a very ample stairs of unusually easy ascent.

The dining-room, on one side of the hall, is not Italian in character, but is delicately panelled in the French style. It connects with a very practical dining-porch. The living-room is strictly Italian, handsomely panelled in oak its entire height, with a rough-cast plaster ceiling and a large, dignified fireplace. It leads directly to the loggia, which is substantially another room with a fireplace, concealed artificial heating, and enclosed by glass in winter.



TAKE notice that I, W. WHITEHILL (formerly Weissenberger), architect, beg to publicly announce to my friends and others that from now on I wish and intend to be known and to subscribe myself as W. WHITEHILL, instead of W. Weissenberger, Jr. I have caused the necessary steps to be taken to legally effect the change in my name by a petition to the County Court of Westchester County.

W. WHITEHILL.

Office: 32 Union Square, New York City. Residence: 12 Cole Terrace, New Rochelle, N. Y.

Acknowledgments

TERRA COTTA DETAILS. Conkling-Armstrong Terra Cotta Co., Philadelphia.

We take pleasure in expressing our appreciation of this handsome volume that the publishers say is not a catalogue, but simply illustrates a small part of the ornamental work they have executed during the past twenty-eight years.

The book is handsomely printed and well bound in cloth, and should prove a useful and helpful reference.

REINFORCED CONCRETE IN FACTORY CONSTRUCTION. The Atlas Portland Cement Co. 4to. Paper cover.

The wide-spread interest in the subject demands an authoritative treatment, and The Atlas Portland Cement Company has embraced this opportunity to present to the manufacturer, and also to the architect and the engineer who are not concrete specialists, a brief treatise on reinforced concrete for factory construction, with a view of giving a comprehensive idea of the advantages and limitations of the material as adapted to the fac-

One of the unusual and very agreeable features upstairs is the owner's bedroom. Here advantage has been taken of the roof space above to extend the height of the room up to the tie-beams of the roof-rafters, and a beautiful groined and vaulted ceiling is the result.

In the cellar or basement, below the main hall and dining-room, is another vaulted space used as a billiard-room. It also serves as a connecting-link by way of the stairs from the main hall to the garage in the wing, enabling the owner to go to his garage without crossing the service parts of the house.

tory, and a demonstration of its value as illustrated in a variety of buildings in different localities.

The work has been prepared by a consulting engineer, Mr. Sanford E. Thompson, who is well qualified to treat the subject as an expert.

Frank Miles Day

FRANK MILES DAY, of Day and Klauder, Philadelphia, died recently at his home in that city in his fifty-eighth year. Mr. Day was graduated from the University of Pennsylvania School of Architecture in 1883, and continued his studies in England, France, and Italy for three years. He began the practise of architecture in Philadelphia in 1887, his first building being the Art Club of that city.

He had been a lecturer on architecture at the University of Pennsylvania and Harvard University, and was for many years professor of perspective in the Pennsylvania Academy of Fine Arts. He was supervising architect of Yale University and Johns Hopkins University, and with his firm was also supervising or executive architect at Delaware College, New York University, Pennsylvania State College, and the University of Colorado. He was twice president of the American Institute of Architects, a member of the National Academy of Design, and an honorary member of the Royal Institute of British Architects.

The medal of the Philadelphia Chapter of the A. I. A. was recently awarded Messrs. Day and Klauder for their Holder Tower and the Dining Halls at Princeton University.

Editorial and Other Comment

To Advertise or Not to Advertise

WHEN an architect in the Middle West or, for that matter, "in our midst" finds time hanging heavily on his hands—lots of it hanging these days—he may sit down and grouch over things in general and with a special fervor over the ways that seem queer of the American Institute of Architects. Here is an organization that dares to maintain old-fashioned standards of business integrity for what seems the general welfare. Its code of ethics may have been old-fashioned, especially in regard to the matter of advertising, and if things go on after the war as they are going, the architect who sits in his office waiting to be discovered will be in a class with the north pole and the five-legged calf. A well-known Far Western firm of architects, we understand, has taken the name architect off their letter-heads and come out as engineers and general contractors. We all know several large and successful concerns whose business is frankly construction, with a supervising architect's name to give grace to the practical character of their business. Just how much longer the architect can afford to deny himself the advantages that follow decent publicity is a question worth discussion. "A man's work should be his best advertisement." True enough, but it must be seen and known. How many thousands who pass a beautiful building or an exceptionally attractive country home ever know or ask the architect's name. There seems to be no sufficient reason why an architect should not send out samples of his work in the way of a well-printed illustrated catalogue with an accompanying dignified descriptive text. There are architects whose names are widely known beyond their immediate vicinity through the publication of their work in various books about home building and furnishing. This is indirect advertising of a legitimate sort and has brought its rewards. I dare say that hundreds of prospective home builders go carefully through the files of architectural magazines and that either directly or indirectly many architects benefit by having their work shown. We shall be deeply interested in observing the effect of the Institute's more liberal attitude.

Spending \$60,000,000 for Housing—Secretary of Labor Wilson's Plans

THAT this great fund is to be spent judiciously is made evident by the Secretary's announcement of his plans:

There shall be organized a management division which shall undertake the management of the properties erected by the government and also a division of existent housing which will deal with the question of utilizing all of the housing and boarding facilities of such community in order to reduce to a minimum the need for government housing.

The government will build, own, control, and rent the houses until after the war.

Houses erected in established communities shall be of a permanent character except where Congress has otherwise stipulated.

Houses erected in communities that are not likely to continue in existence after the war shall be of a temporary character, but such temporary buildings must, of course, provide for the comfort of the occupants.

Loans will be advanced for the erection of dormitories only to responsible corporations or associations not organized for profit, and then only after most careful consideration of the advantages to be gained thereby.

In fixing rentals the following factors will have to be taken into account: Fixed charges, interest on investment, insurance, reserve for up-keep of rented houses, repairs, renovating and redecorating, reserve for loss in case of non-occupancy, overhead expenses of administration and depreciation.

There will be no profiteering by speculative building operators, and it is to be hoped that a greater number of our architects will be called in consultation and given opportunities to plan these new communities that are to be of a permanent character. It will be to the credit of both the government and the profession to have them built for the comfort of the occupants, of course, and as well for the pleasure of the eye of the many who will see them from the outside only.

There seems to be a mistaken idea in the mind of many that the architect with a training in the schools cares only for the "artistic" without regard for practical utility. But this is a mistaken notion; witness Mr. Trowbridge's recent letter. The fact is that most qualified architects are quite competent to add to their duties those of contractor and builder, and more and more is the profession becoming identified with purely practical questions. Some of them have recently made it clear that they are primarily builders and engineers. That they can combine art with other thoroughly practical functions is to their credit and our great benefit.

The New Attitude of the Institute Toward Advertising

"It leaves men free to exercise their good taste if they have any."—Honor vs. Canon

THE abolition of the canon of ethics, which stated that advertising was unprofessional, is in many ways one of the most remarkable actions ever taken by the Institute in convention assembled. This action will be greatly misunderstood, and perhaps wilfully misconstrued, there is no doubt. Even those who have misdo as the strongest proponents of the measure may not grasp the full import of the admirable report of the special committee which was printed in a recent number of the *Journal*.

An old tradition will be thought by many to have been done away with and a great step forward to have been taken. But while there is no doubt that the Institute has taken a new stand, which is indicative of a broader spirit and a more democratic tendency, it must not be thought that the spirit of tradition has been discarded. It was born in a very simple way and was cherished by a group of men who held high professional ideals and who had an instinct for good taste which may not, perhaps, be so prevalent to-day as then. The mistake they made, if mistake it was, was to enunciate their belief in a canon of ethics. Good taste cannot be canonized. It may be acquired. It should be a part of any professional equipment. But in expressing the conviction in a canon of ethics which

was eventually transformed, perhaps more or less unconsciously or thoughtlessly, into a recital of punishable offenses, the institute assumed an untenable position.

At first this did not so appear. Advertising, as a word related almost entirely to business, held a very limited connotation. It related itself almost entirely to space in the newspaper or magazine. But in time, as knowledge, experience, and skill were applied to commercial advertising in a successful effort to develop it as a business force, it soon became clear that there were many and various methods of advertising. Originally confined, as a business, to the placing of space in newspapers and periodicals, it began slowly to take the form of the writing of copy, the preparation of illustrations, the study of markets, the analysis of business, in order to increase sales and open new markets. Thus, through the operation of an inevitable law, those who dealt in advertising or advertising advice, and who sold that service to business men, began to study other methods and devices. Some of these were vicious and reprehensible. They took the form of subsidizing the news columns of the press, of exerting influence through political agencies, wheeling buyers with coupons, stamps, and tips in all forms, deceiving the consumer with samples which frequently misrepresented the articles described. Others were good. They were founded upon psychological observation of influences which determined choice, and through this agency business has been broadened and its standards raised.

But advertising as a word thus began to stand for a variety of selling forces which could scarcely be enumerated. The architect, obliged in some manner to make his name known, could no more escape the utilization of some form of it than he could escape the use of the post for carrying his letters. In short, the word advertising was no longer definable. It had gone far beyond the use of newspapers. The question became one of kind and degree. The canon of ethics was lost in a sea of doubt and absurdity. What was advertising? To adhere to the old definition and punish men who caused their cards to be inserted in country newspapers was a logical injustice so long as others who employed less direct but more subtle and effective methods were left unpunished. The canon, as a mandatory guide to good taste, had long outlived its usefulness. But it will be a sad error if architects fall to thinking that the spirit of the canon is no longer worth keeping alive.

Contrary to the inaccurate statements which have appeared in various publications, the Institute does not advocate nor suggest nor favor advertising by its members. It takes no stand whatever. It leaves men free to exercise their good taste, if they have any. To those who have it not, it will neither mete out punishment nor reproof. Its action in convention is an acknowledgment, perhaps a little long delayed, of the belief that it is better to have men bound by honor than by a canon. The future will see this principle much extended in the Institute, unless we are greatly mistaken, for it is, after all, only upon honor that a profession can survive.

From The Journal of the American Institute.

The Influence of "the American Carpenter's Style" on Our Architecture

THE great reason for the backwardness, until recent years, of understanding of architecture by the American people, particularly those of the rural and sparsely settled sections, as the South and Middle West, has been

the frame building. Wood is produced in such great quantities in those sections that it was used almost exclusively for building purposes. Wood, however useful it may be, and whatever any one may believe of it to the contrary, produces upon all who make use of it a psychological impression of impermanence, instability, perishability. It gives forth no impression of permanence; its very weakness is self-evident. On close acquaintance every one realizes subconsciously its tendency to perish quickly. It has no appearance of everlastingness, of resistance, or of that intangible psychological effect that arises from solidity and substantialness.

Hence, things done with wood partake of a character analogous to its quality—a frivolousness and unconscious playfulness in its use that would never be countenanced in more substantial materials. Wood, which above all other building materials should not be trifled with, has been trifled with the most!

The result is American frame architecture! Never has wood been used as wood, but always it has been the aim of the builder to imitate something else with it! The result naturally has been evil, and only in some of the New England wood buildings, wherein educated taste, mostly imported, handled the design, has the wood construction been successful, even though it likewise aimed at imitation. But in New England the stone forms imitated in wood were adapted to the material; and forms more elegant, slenderer and more graceful than was possible in marble or stone, was the result.

In Charleston, in Virginia, in Pennsylvania, in New York, in New Orleans, wood was not used; brick or stone and brick and stucco were the materials, so that the European forms imitated by the builders were not totally unpleasing. Even the early Spanish missions in Texas, New Mexico, Arizona, and California, built of adobe, were of a material that permitted some approximation to their stone prototypes in Mexico and Europe.

But the wooden architecture of the Middle West, "the American carpenter style," is one that resulted from an attempt to imitate vague remembrances of better-designed buildings elsewhere. The remembrances were evidently very faint, and the uneducated condition of the pioneers, the absence of books, tended to prevent a satisfactory solution. In all the other locations named, the work was directed by well-educated builders or priests, and often with the help of expert artisans (except the Missions), and frequently with imported materials.

One would think that in the Middle West a new style would have originated, adapted perfectly to the qualities of wood, instead of the nondescript style that actually did result and which reached its worst phase between 1875 and 1890. A pure and true wood architecture could have been developed, as in Switzerland, Norway, and Japan, had not the unquenchable desire in human nature, which is called "art," not swayed the judgment of the pioneers. To be natural was to them to be without beauty; so they must copy something they could not understand, but which in some vague way they understood was beautiful. The result is the American carpenter style. Of late years, with the coming of universal education, the Middle West and isolated parts of the South have learned better, and the style is passing out, while an invasion of adaptations of better wood styles from other sections is replacing it.

Building Record, New Orleans.

The Antique House of a New England Architect

By Mary Harrod Northend

THERE is a subtle charm surrounding a deserted old farmhouse that never fails to appeal. This is especially true concerning a dilapidated old building that stood just back from the road and facing the street about a mile from the little station of Reading, Massachusetts. It was located in the open country, a rugged old house with traces underneath the ugly exterior that revealed the original design.

About one hundred and fifty years ago it was erected on Walnut Street, one of two or three score of similar houses that were built in this New England township; thus it stood for half a century, when it was extended toward the west, making it into a double house, probably to provide a home for the married son or daughter. It must be borne in mind that on account of the severe winters and because houses were for the most part far removed from each other it was often thought practicable to combine two families under one roof-tree.

Unappreciated was the old house as it stood in its forlornity, until about ten years ago, when it was purchased and, under the supervision of Mr. Willard P. Adden (of Adden & Parker, of Reading and Boston) it was altered to its present form. Like many of the old farmhouses it sat in close proximity to the street, separated from it by a limited stretch of grass, the grounds defined by a rough stone wall. With the change of ownership a happy remodelling of exterior and interior took place. Here the treatment of the stone wall was attractive and unusual in its design. It has been so placed that it gives to the house a most hospitable approach, leaving the garden piazza and lawn to enjoy the privacy we care for in our modern-day living. With the addition to the house a second doorway was demanded. This was modern and poorly placed. During restoration they were removed and windows introduced. A new Colonial door was inserted as a central feature to the exterior, supplemented by a porch with a shed roof supported by turn-posts. This front door was copied from a good old Georgian example with four semicircular topped lights in the upper panel. This was flanked on either side by settles painted green to match the color of the blind. A flooring of brick properly treated gave a Colonial aspect to the porch, while a massive stone step, seemingly old, for

which the country was searched for miles around, completed the entrance.

As one change necessitated another the windows demanded attention. Most of the good old ones had been removed and replaced by modern four-light sash. These were changed back to the original design, five panes high and three panes wide, causing the house once more to resume its homelike look.

Old houses vary very much in their structural condition. This was in fair shape, so that the exterior alterations cost practically about one thousand dollars. In outline it was restored to its original dimensions, with the exception that dormer-windows were added for exterior and interior convenience. A particularly happy idea was worked out by the introduction of those at the back of the house by recessing them into the roof. This was so as not to spoil the sweeping simplicity of this most charming feature of the house.

As was usual in the old farmhouses of that period the chimneys, built at a time when wood-fires were a necessity, were of large proportion. They were left unchanged and a new outside chimney was added for the boiler-kitchen and large-kitchen ventilating-flue—the latter being an essential feature in a house of this low-studded type. Over it has grown the woodbine, giving a picturesque touch to the red brick peering out through the green drapery.

On the farther side of the house, instead of a piazza, which is an anachronism and invariably hurts the lines of an old house, the architects conceived the idea of building a woodshed and turning it into a summer living-room. It seems to solve the problem, for it makes a wonderful enclosed piazza and adds to the consistency of the design rather than detracting from it.

Taking it as a whole, there is a delightful air of hominess surrounding this remodelled farmhouse, that has been brought about through correct lines, the happy placing of lawn and shrubbery, and the adding of an old-fashioned garden that extends from the end of the woodshed to meet the main path.

The interior is fully as attractive as the exterior. The hallway, which is the central feature of the house, is developed by taking parts of the parlor, back stairs, and the shed of the original house. This is wainscoted on one side to the ceiling. The panel-



Entrance.



Hall.

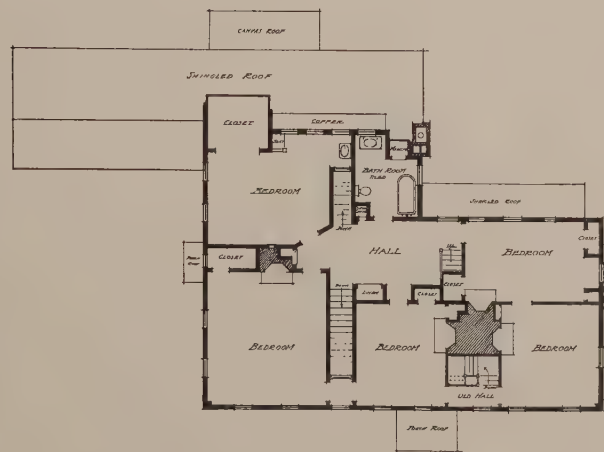
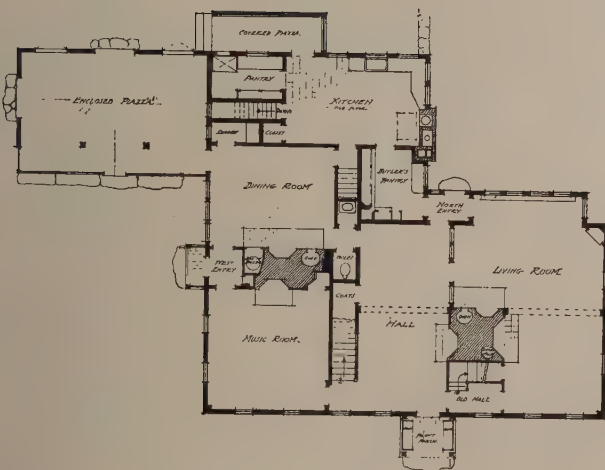


HOUSE, WILLARD P. ADDEN, READING, MASS.

Adden & Parker, Architects.



LIVING-ROOM.



PLANS.

HOUSE, WILLARD P. ADDEN, READING, MASS.

Adden & Parker, Architects.

ling above and around the fireplace is of genuine white pine, finished in excellent old style. This is broken over the fireplace by two small cupboards, showing the original "H" hinges. Across the middle of the hall a solid oak beam of generous size has been inserted to support the upper floor in place of the partition removed.

At the right of the front door and leading from the new hall into the living-room is a quaint little hall of particular interest to architects and house-builders. The stair risers are 10 inches high, with 8-inch treads, and turn twice to reach the upper hall. The hand-rail is a little larger than usual, made of pine and hand-hewn. These, as well as the top of the posts, are grained a yellowish brown of unusual tone, being very simple in design. All these touches combine to give the little hall the quaint look that is so dear to the lover of antiques.

Passing through this hall one enters the living-room, which has been made by combining the former sitting-room, bedroom, and kitchen into an ell-shaped room. Here we find around the fireplace the same kind of panelling used in the hall and like the latter it has no mantel-shelf. This is the largest of the many fireplaces found in every room of the house, being five feet in width, with a small chamber at the back which was formerly used for smoking hams.

Around the corner and so spaced as to combine the two rooms in one is the old kitchen. Here the old fireplace has been partially bricked up and a brick oven built at one end. This change was probably made about a century ago, and is an interesting detail of the interior. Over the brick oven is a quaint mantel-shelf above which are three small cupboards of different sizes, each one showing the "H" hinge. There is also a massive solid oak beam that has been put up to support the upper floor in place of the partition removed. Each one of these new features introduced has been so carefully worked out that it is practically an impossibility to tell where the old leaves off and the new commences.

The introduction of steam-heat into a remodelled house is one of the hardest problems to solve. It has been overcome here by the placing of a shelf over the radiator and underneath a group of four windows, where, in spite of the northern exposure, geraniums are in blossom all the year round. The radiator is hidden from sight by a fine old sofa that does not confine the heat and adds a touch of correctness to the interior furnishing. Just beyond the window a corner cupboard has been conscientiously reproduced, so much so that the wood has been accommodating enough to crack in two places, thus making the illusion complete.

Curtains that harmonize with the type of the room are hung inside the casing on rings. They are of English cretonne, showing a wonderful old-fashioned design, and, being easily pulled, render shades unnecessary. Through their wonderful coloring they do much to help pull the room together. Sliding pine shutters have been left at three of the windows, and are used at the present day much as they

were a century and a half ago when the house was first finished.

The addition to the original house is at the left of the large hall. This was added about a hundred years ago and was used as a parlor, sitting-room, and kitchen. The former shows little change and is now serviceable as a den and music-room combined. The dining-room was formerly the old sitting-room. It is located at the rear of the den. In this room is a large brick fireplace and an interesting built-in boiler found inside a small closet.

Opening out of this, giving a feeling of length and openness, is the large shed piazza. It is finished with shutters and wired in; as it never leaks and is protected from wind and rain, it can be used as an outdoor living-room during any kind of weather.

The kitchen at the rear is a pleasant, convenient, airy room, where light and sanitation have been carefully considered through the placing of five windows. The floor is of red tile, giving a cheerful look to this part of the house.

The laundry is in the basement. It is a large, dry room, where, during inclement weather, the clothes can be dried without danger of dust. The rest of the cellar is left open for the furnace and its equipment.

There are five chambers on the second floor and a good-sized tile bathroom. The many windows serve a double purpose. They give to the exterior of the house a homelike look, while making the rooms airy and attractive. There are two good chambers in the attic, as well as a storeroom and bath.

Great care has been taken in choosing the hardware and lighting fixtures that they may be in harmony. Some of the old latches and hinges that were found in the house when it was first purchased were carefully saved and reproductions added where the hardware was bad or modern examples used.

The lighting fixtures, always a problem in houses of this type, have been well chosen, and are good representatives of the Colonial period. They show candle and carcel effects used to good advantage and bringing out the idea desired correctly. Those in the hall show sconce effect, being made of pewter and of simple design.

Rarely do we find such consistency carried out in every part of the furnishings, most of the pieces being heirlooms and as old as the house. This does much to carry out the old-fashioned and homelike effect of the interior, added to by the use of rag mats on the floor.

Practically every floor in the house was in good condition. The old, wide, painted boards that are so necessary in preserving the old-time flavor of a house of this type were kept where it was possible to do so. They harmonize admirably with the old tile and brick hearths, for there are nine fireplaces inside this old farmhouse.

In spite of the many changes that had necessarily to be made in this old homestead that it might be comfortable for present-day use, it retains its old-time atmosphere and is consistently livable.



Old Hall.

Architecture in France During the War

Problems of Reconstruction

By *David J. Varon*

Architecte diplômé; author of "Indication in Architectural Design"

With illustrations from the catalogue of the "Exposition de L'Architecture Regionale Dans les Provinces Envahies"

SOME time ago the "Société des architectes diplômés," under the auspices of the French Government, organized an exhibition of the regional architecture of the invaded departments, with a view to inspire those who were about to enter the competition, organized by the same society, for the reconstruction of the devastated country.

In ordinary circumstances an important exhibit of art attracts the attention of all the intellectual world. How much more so now. Nothing is more significant in the pres-

tain the key to success in the attempt to foster new and natural expressions of architecture. They are a helpful guidance to the mind bewildered by the multiplicity of our modern problems and their intricacy.

While all the series of lectures proved exceedingly interesting, I think the first one sums them all up and, therefore, I quote particularly here from M. Reinach's address. Admonishing his audience, and particularly the architects who were about to enter the competition for the rebuilding of the villages, he said:

"It would be no less a violation of common sense to transplant in Lorraine and in Flanders the architecture proper to Provence than to transplant in the same countries the lemon-tree and the palm-tree. So far for the physical need. Now as to the moral one, the architecture which fits especially the North or the South, the mist or the sun, varies on the spot, at each epoch, according to the increasing needs and to the degree of general progress. It is self-evident that a landowner of the twentieth century could not any better put up the mansions of his ancestors of the Middle Ages and the Renaissance than the latter the dwellings of their own predecessors more rustic and primitive. But it is, as it were, the growth of the same tree with new branches and sprouts. . . . The architects who will endeavor to rebuild our villages, to begin with, will have to look over the horizon, to survey the landscape and the infinitely varying natural scenery, and to investigate the very soil. Then they will inspire themselves with the local tradition not with a view to copying it servilely, but to continue it in the fashion of life which renovates without ever repeating itself. . . . Whether we deal with the regions where nothing but temporary shelters have been put up or with the country where the ruins are still strewn the ground it will be necessary to act quickly. And some will say: precisely, on account of speed being a great factor, would it not be opportune to adopt a standardized type of house in cement or



Wallon-Cappel (Flanders).

ent hour. This move alone is bound to have a far-reaching effect on the enemy's morale. Here stands France at the end of her fourth year of this terrible struggle, with one hand, so to speak, repulsing the foe, with the other she keeps order in her internal affairs with the utmost composure. Can one imagine more self-assurance and confidence in the final result? It is not a picture, but the strictest reality.

Not long ago when ignoring what was going on in the world we accepted all we were given by our present foe as genuine. We were blind to the fact that his much-vaunted lectures on "City Planning" were preceded by a mustering up of all the military and naval German forces. . . .

It does not appear that France ever made any propaganda on her behalf in this country. She never believed in it. With her, things must speak for themselves. Genuine French products need no advocates. We were taken by the former method, and it was not until the sinking of the *Lusitania* that we saw the light. We are able now to discern the true from the camouflaged.

In connection with the above-mentioned exhibit a course of lectures was arranged, and men of no less authority than M. J. Reinach, M. Paul Leon, and others spoke before eager audiences. What they had to say would stand translating in full, but I shall confine myself to some short quotations only. The ideals of France being crystallized therein I cannot but commend them to all our readers. They con-



concrete, thus achieving speed and economy? I feel perfectly safe in foretelling that at the moment of settling, impatience, combined with the pursuit of material interest, will try to induce the sluggish and easily complacent minds to restore our destroyed villages in standardized cement houses much in the fashion of some working settlements of London or some little towns built overnight in the Far West.

"To this I shall answer that, in every country, but particularly in ours, one could by no means leave aside the question of beauty. . . .

For though ugliness was not always absent from the destroyed villages yet, generally speaking, the rural house recommended itself by some pleasing trait; and it would be altogether unfair to repay the stoicism of all the victims of the devastated regions to rebuild their abodes in the most depressive monotony. . . ."

After having shown the peasant refugee carrying in his mind the most perfect and vivid image of his home and surroundings, both of which, according to him, it is important to restore in the spirit, he adds:

" . . . When the image carried away by the peasant from his former village will have been materialized in the form of acceptable designs for the chief buildings of the village—the church, the school, and the little town hall—then I shall not fear much the travelling salesmen with their ready-made house catalogues, the ugliness of which is beyond expression. For, assuming even the less ugly models, what the house manufacturer proposes is 'A VILLAGE' while the peasant claims for 'HIS VILLAGE,' which is not by far the same thing. The love of the peasant is not confined solely to his soil, his wealth, but to his house, be it ever so humble:

" 'which to me is a province and more
The vineyard of my little house.'"

" . . . Of course, we have made big strides ahead in the sciences of construction and hygiene; it would therefore be illogical to attempt to restore devastated France exactly as it was. Air and light will have to be more liberally distributed, and many an alley and lane will have to be left in oblivion. . . .

"Though changes will have to be introduced, yet one cannot doubt the ultimate success of the holy task on which so many mighty brains are bent and once more beauty will be derived from utility. . . .

"Thus we are reminded of the fundamental principles of good architecture. SERVICE WAS GIVEN THE FIRST PLACE.

"It is not a pure hazard that the peasants of Lorraine did not build their houses like those of Flanders or

Champagne or, again, Alsace. Those houses are not interchangeable not only because they were dictated by the adaptation—instinctive or reasoned—of the house to the landscape, but also by the climatic conditions and by the very nature of the local soil: mountain or plain, dry or damp. . . .

"There never was a truly great artist but quenched his thirst at the fountains of his own country. . . . Our sixteenth century was greatly upset by the discovery of Italy; our seventeenth was subjected to the rule of Rome and Athens, and our eighteenth has borrowed much from England. Warns Against Imported Styles. But then came Michelet, who reacted forcefully with a view to reshaping the French soul.

"Says Michelet: 'You borrow from another nation something which in her is alive. You assimilate it more or less, but you can see that it is a stranger body which you put in your

own and soon feel that in thus doing you are adopting death. . . . How much more terrible would this be if the borrowing were made from an enemy nation. Shall you ask for life from that which is its very negation? The road to imitation is the surest way to suicide.' . . .

" . . . Thus we shall not only reconstruct our country with stanch faithfulness to our national art, and in each little country according to the spirit of the region; but facing the reconstruction of France itself we shall not make the mistake of venturing out of our frontiers for new models, organizations, and laws that are good for their particular localities, but we shall try to decidedly free of all which has compromised it—chimerical dreams of the future or dried-up vestiges of the past. We shall be true to THE TRADITION OF CLEARNESS OF LIBERTY AND JUSTICE that makes the history of France the most beautiful history of the world, and the very history of humanity."

The second lecturer, M. Paul Leon, dwelt more on what M. Reinach merely suggested. He showed the clustering or the scattering of the houses of the village as being closely

allied to the geological nature of the soil. Where water is deep the houses group themselves around the costly common well, while great moisture on the contrary creates more independence. The climatic conditions shaped the forms of the roofs, affected the very planning of the farm, the peasant being eager, above all, in cold countries, to keep himself and his much-valued cattle warm. The lecturer went into the detail of construction of a clay house in the Flanders, pointing out the picturesqueness issued from utility. . . .

" . . . Over a little brick wall, about one metre high,



Cheminon. (Marne.)



Amiens.

risers the mud wall made out of clay and thatched straw well mixed. The motley materials are not allowed to appear, and as a boat is tarred so is this house covered with coats of bituminous and lime, dulling off the edges of the walls and roof. The white ridge recalls the white walls, the raw green of the shutters, the flowers blooming at the windows. All this gives the house a very curiously decora-

received with open arms the "art nouveau" imported from the Central Empires.

In this connection it is worth while noting that all through these attempts of Germanization through art (how could one prostitute such a word!) France never let herself be deceived. Tolerant by nature, she did not oppose the thriving of a foreign product, but contented herself, as a protest, with perfecting her national art. Thus, whenever a "new-style" house sprung up somewhere in the metropolis, almost simultaneously there rose at another point of the great city a new structure in the most perfect national style. The motto was "let us do better," which is well in keeping with the whole history of France.

The first speaker insisted upon "beauty being an essential factor in man's life." That beauty, however, the Frenchman wants always accompanied with reason, with truth, and the respect of tradition, "RENOVATED AS LIFE ITSELF WITHOUT REPETITION." And how interesting the insisting upon harmony, a word which covers so much ground, and is probably little understood on that account! The house must harmonize with its needs, with its means, with reason, and with the laws of the beautiful. These are old truths. But we have to hammer them all the time in order to keep art constantly young and rejuvenated.

That which is particularly important, to my mind, is the fact that while grappling with a ferocious enemy, France finds time to consider art problems. She is "preparing" for the dawn of peace. The roaring of the guns leave her splendid sons undisturbed. Life must go on just the same. And where would be the real merit of France's aspirations if war should



Le Vieux Moulin à Verdun.

tive effect, which brightens up the gray landscape of that country. . . ."

He goes on describing the houses in other parts of the invaded region, here in half timber, there in brick, there again in stone, each material being taken almost always on the very spot. The lecturer insists, too, on the necessity of introducing better hygiene in the new homes.

The third lecturer, M. Revault, discusses the ways and means of making the results of the competition practical and of good service. Among other things he suggests the making of cardboard models of the various types of buildings according to the different regions, in this way helping even the rustic in the reading of the plan. He insists that the architects avoid complicated forms, as the owners will have only the help of unskilled labor who are most frequently his neighbors. Many elements will have, on this account, to be interchangeable. He also analyzes, as did very briefly M. Reinach, the effects of the huge task of reconstruction on the speculators, and admonishes his audience not to yield to the appetites of all those who are ready to take advantage of the opportunity.

We may well meditate the thoughts of the above quotations. They are the condensation of full libraries about the philosophy of the French life and aspirations. The reference to Michelet's writing was particularly timely, especially that pointed hint as to the courting of "modern styles" by the French people. As in the days of old, when the people of Athens were tired of Aristides for his constant uprightness, so the "boulevardier" grew a little weary of the correctness and elegance of the classic architecture. This is why they



Serinville.

upset all her creeds, set to naught all her principles? With her, architecture, like painting, is not a mere luxury, it is a necessity. It is the bread of the soul. Well she may claim it, for the triumphal arch of "L'Etoile" and the "Marseillaise," so masterly carved on one of its piers by one of France's great geniuses, did as much to promote good citizenship as any school-teaching or any public utterance.

We, too, must learn to look on the morrow with a view to prepare for the solution of the many problems that are looming up on all lines and especially concerning the line of art and architecture. LET US WAKE UP AND PREPARE.



In planning this work the governing idea was to erect a suburban parish church maintaining simplicity by the elimination of ornamentation, in order that it might be in harmony with the surrounding structures.



The interior has a seating capacity of five hundred with an auditorium in the basement having an equal capacity.
ST. PATRICK'S CHURCH, MALVERN, PA.

Paul Monaghan, Architect.



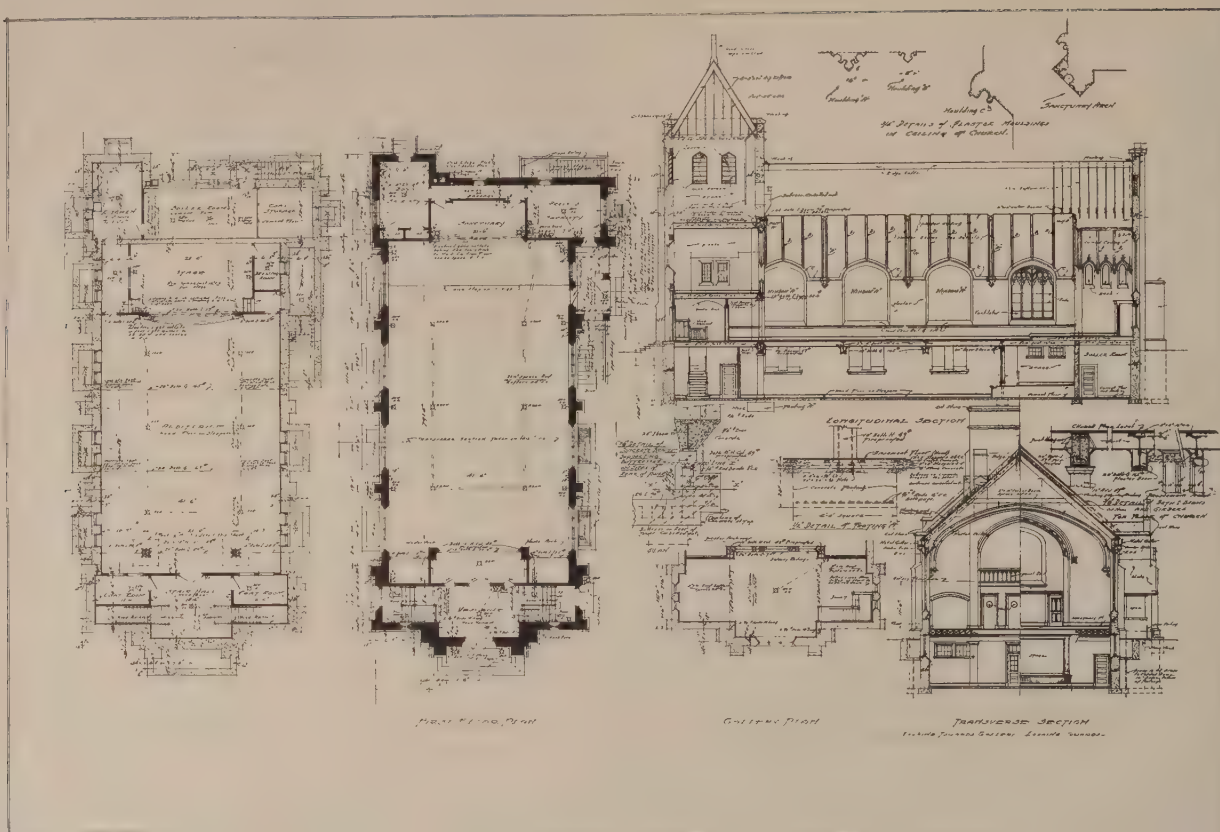
The Sanctuary is entirely finished in Carrara marble.

Paul Monaghan, Architect.



The exterior walls are constructed of rubble stone obtained from the Foxcroft quarries, located in a near-by suburb. The jambs of windows and bell courses are of the same stone, dressed to an even surface. The roof is of green tile.

ST. PATRICK'S CHURCH, MALVERN, PA.



PLANS, ELEVATIONS, AND SECTIONS.

ST. PATRICK'S CHURCH, MALVERN, PA.

Paul Monaghan, Architect.

Architects and Their Practise

By "Experience"

IN the mad rush to obtain commissions it is the easiest thing in the world to step over the line of demarcation, and get into bad company. The country is full of so-called architects who hesitate at nothing to obtain commissions. Cut rates are only a minor evil of the class. This is to be expected and can, in a measure at least, be counteracted by the assertion that men who reduce the established rate of commission invariably do inferior work and furnish poor service. But when these men go to a prospective client as soon as he has bought a lot, and sometimes even before, and offer to prepare sketches and submit them with estimates, without cost to the prospective client unless their plans are accepted, they place the legitimate practitioner in a most embarrassing position if he happens to be asked by the party who proposes to build to submit sketches. If he accedes to the request he enters an open, unrestricted competition, which is expressly prohibited by the code of ethics of the A. I. A., while if he refuses he will very likely offend a prospective client and lose a good commission; surely he is between the devil and the deep sea and will be damned whatever he may do, in the first instance by his professional brethren, and in the second by his would-be employers. A case of this kind has just occurred in my own practise. I have recently made extensive alterations and additions to a country house for a wealthy gentleman who came to me unsolicited. My work (the first I had ever done for him) proved satisfactory as he and other members of his family have expressed themselves as pleased with it.

During its progress I was informed that my new client with others had formed a syndicate and had purchased an old hotel with extensive grounds that adjoined his property, avowedly with the intention of rebuilding and enlarging it into a first-class summer resort. Naturally I was interested and upon the first opportunity spoke to my client about it. He confirmed the rumor and said that he personally should like very much to have me do the work, but as he was only one of many he could not say at that time just what would be done; he, however, assured me that he would do what he could for me. A short time afterward I received a letter from him enclosing a letter from another member of the syndicate in which the latter said that three firms of New York architects had offered their services and were preparing without charge sketches for the project and that he knew of several others who, he thought, would do so. My client wrote that if I wished to submit sketches on the same condition he would be pleased to present them to his colleagues. Now, I do not know who all these parties were, but one firm that was mentioned I had always supposed was reputable and above such practise—the senior member I had known for years as a member in good standing of one of the leading architectural societies of the country and he had at least the reputation of practising his profession in accordance with the ethics of the A. I. A.; yet here he was involved in a flagrant violation of the code. How prominent the other competitors were I have no means of knowing, but from past experiences in such matters I should not be at all surprised to learn that they were of equal prominence.

It will be seen that I was placed in a most embarrassing position. I could not, or rather would not, submit sketches under such conditions, yet my refusal to do so would probably result in the ultimate loss of a good client. My answer, however, was as follows:

"In regard to the other work in my line that you and your colleagues are contemplating at the old hotel, while I should very much like to serve you, and could give the work at this time practically my undivided attention, I regret to have to decline your kind invitation to submit

sketches, as I never enter an open, unrestricted competition, not only for the reason that such a method of securing an architect's services is not in accord with the code of ethics prescribed by the A. I. A., of which I have been almost a lifelong member, but also that I cannot afford the time and study necessary to properly solve such a problem without remuneration." I heard nothing of the matter for some six weeks, when my client wrote as follows:

"Will you kindly let me know what you would charge for a plan of reconstruction of the — Hotel property, provided it is not accepted by my associates?" This was answered substantially as follows:

"Concerning the proposed work upon the — Hotel property, my charge for preliminary studies and an approximate estimate of the cost would be one and one-half per cent ($1\frac{1}{2}\%$) on the estimated cost."

No reply has been received and I presume the work has been given to others. Cases of this kind are constantly occurring in our practise and, to those just starting in business with a woful lack of clients, present a temptation that is hard to successfully combat. I do not blame the layman at all for the position he assumes; if he can get something for nothing he is fully justified in taking it.

It should not be expected that he will understand or appreciate the ethics of our profession or that he can or will discriminate closely between what is good and bad. This evil, one of the worst that an upright, conscientious practitioner has to contend with and which he cannot prevent, will continue to exist just as long as the practise of architecture is permitted under present conditions. In the great majority of our States an architect has absolutely no standing before the law: that is to say, the profession is not recognized as a legal body, it is not protected or guarded by any laws other than the building codes of the cities, which do not extend to the towns or country. Any one can be an architect—all that one has to do is to so announce himself; he can practise where and how he pleases, and, if he does not happen to live in a city, as long as he does not produce a positive nuisance can erect any old thing, in any old way his fancy dictates, without fear of molestation. A lawyer cannot practise until he has studied law, passed his examinations, and been legally admitted to the "bar." The doctors have very much the same formula to go through before they are allowed to hang out their shingle, and it is practically the same with engineers, but what does the layman who concludes to become an architect have to do? Nothing but open an office, put out a sign, and insert a conspicuous advertisement in the paper, and as far as the gullible general public is concerned he is in a very short time quite as much of an architectural success as the thoroughly trained man who may have an office next door. There are hundreds—yes, thousands—of trained men who are perfectly capable of passing any examination that a board of architects might present to them and who would welcome such a chance if they knew that it would exclude from practise men who are without training or architectural knowledge. I have

repeatedly had young men say to me: "I can't see what especial good all my study and training has done me, when there is so and so, whom I have always known, who worked for his father (who was a contractor) for a while and then branched out for himself as an architect and is doing a smashing business, while here am I plodding along as a draftsman and you advise me to stick to it for some years to come; now I know five times as much about the business as so and so does—that I am a better draftsman, better renderer, better designer, better constructor—in fact, better educated in every way than he is, and yet he is a practising architect while I am a lowly draftsman. This does not seem right to me." Or does it to any other thinking man? Nevertheless it is a fair statement of fact which cannot be gainsaid. What we need are stringent State laws at least (I should prefer national) that will place the architectural profession on the same category as that of law and medicine, and make these laws so stringent that no man, be he rich or poor, can practise as an architect until he has passed a rigid examination. It will be said that such laws do exist in some of the States. This is true in a few scattered instances, but even where they are operative they are not in my opinion half stringent enough. It is quite as much for the public welfare to have them protected by good, safe, and sanitary buildings as to have their interests looked after legally or medically. I am well aware that you cannot prevent a man from dosing himself or pleading his own case in court, but it is a punishable misdemeanor to have any one else do it unless he is a legal physician, and I would make the law pertaining to building quite as forcible. If this were done, it would, I believe, bring people to a realization of the true value of a real architect's services and they would cease to consider them

NEED OF MORE
STRINGENT LAWS

superfluous and a rich man's luxury, as far at least as house-building is considered.

It is extraordinary how little the average citizen knows about the duties of an architect or the value of his services. People who willingly pay any reasonable fee to a lawyer or doctor for consultation or advice will object strenuously at an architect's bill for just as important services; and yet a true architect's expenses as a rule far exceed those of either of the others—this is simply for the reason that they do not understand or appreciate what a real architect can and will do for them. It has been said that the public must be educated in this line until they do comprehend. Now, in my opinion this can never be done until the vast horde of self-created architects are done away with and our profession is placed upon the same plane, with the same footing and legal standing, as that of the lawyers and physicians. The A. I. A., with its various local chapters, is doing all it can to help matters, but its scope is limited and an enormous amount of work is done by men outside its influence, who scoff at its code of ethics yet quote its schedule of charges (which they obtain when they can) as correct. The institute cannot eliminate or control these men, and the only way that the public and the real architect can be protected is, as I have said before, by uniform State or national laws that will prevent any man calling himself an architect or maintaining an office for the practice of architecture until he has passed his examination and received his license. When this has been accomplished throughout our land, as it sometime will be, our profession will stand before the public in its true position and the young practitioners will not be encompassed by the miserable competition that they now have to contend with.

Conclusion.

Furness House, Whitehall and Pearl Streets, New York City

Walter B. Chambers, F.A.I.A., Architect

AN interesting problem in planning was presented by the irregular shape of the lot on which the building was to be placed, and by the requirements of the owner-occupants of Furness House, headquarters in this country of Furness, Withy & Company, the British steamship owners and agents.

The Quebec Steamship Company's Bermuda and West Indies lines needed a generous booking-office on the ground floor for the clerical space required for their passenger and freight traffic.

One of their directors wanted his private office to adjoin and overlook this booking-office. The other steamship lines—the Furness, Lloyd Sabaudo, Swedish-American, and Prince—had spaces assigned to them on other floors, to be reached by elevators and stairs from the public hall.

The executive offices and the board-room invited themselves into the bel étage, and they were fitted in and fitted up accordingly and given a private elevator to reach them.

The architect was asked to recall the English work of the eighteenth century in the building's character—a generous latitude in design which involved the amusing task of avoiding the characterful English crudities while retaining the straightforward simplicity taken over from the Italians by the best of the eighteenth-century Englishmen.

In suggesting the nautical character of the building's business, the temptation toward unconventionality was rather strong; but the seashells, seaweed, starfish, and

lobsters have been sternly confined to the decorous lines of British swags on the piers of the elliptical booking-office; the trireme prows, steering-wheels, sea-horses, and ropes have been allowed to put themselves together into designs for elevator grills and other ironwork; the ship's lanterns have been hung up in the elevator hall and freight entrance, and the mariner's compass in the marble floor of the vestibule helps to steer the way in and out of the Quebec Steamship Company's booking-office.

The ocean lanes of the two hundred-odd ships owned or managed by the various lines under Furness, Withy & Company's control are traced in red across the two large bluish-gray maps of the Atlantic and Pacific Oceans which fill the spaces between four of the booking-office piers.

The upper panels on the faces of each of these piers are reserved for paintings of types of vessels, without attempting any historical sequence—a Dutch galleon, a Yankee clipper ship, a modern freighter, etc.

The British coat of arms and that of the house of Furness, of which Viscount Furness is now the head, will occupy the corresponding panels in the two remaining piers of the booking-office.

British and American flags fly every pleasant day from the two poles, tipped with crown and eagle, held in bronze sockets and stayed by bronze ropes against the Whitehall Street front.

Legal Decisions of Interest to the Architect

These decisions are edited by Mr. John Simpson, the well-known lawyer

MECHANICS' LIENS—SUBSEQUENT CONVEYANCE OF PROPERTY

In a suit to foreclose a material man's lien, it is held that a defendant who owned the property when the materials were furnished and the claim of lien filed but who subsequently conveyed the premises, and against whom no judgment for costs was rendered, was not entitled to appeal from a judgment for the plaintiff under a statute authorizing appeals by any "aggrieved party." Where in such an action the plaintiff alleged that the defendant S. was the owner in fee of the premises, and S. filed an answer denying that he was the owner subsequent to a specified date, and alleging that on that date he conveyed all his right, title, and interest to another party, and the court rendered a judgment adjudging that the claims and interests of all the defendants were subject and subordinate to the plaintiff's lien, S. was held not entitled to costs, though the court found that he had conveyed all his interest in the property subsequent to the furnishing of the materials and the filing of the lien, since, notwithstanding this fact, he was a proper party, and the plaintiff was entitled to a judgment against him establishing the validity and superiority of his lien.—*Bellingham Bay Lumber Co. vs. Western Amusement Co. (Cal.)*, 170 Pac. 630.

EVIDENCE OF AGENCY FOR FIRM OF CONTRACTORS

In a suit to foreclose mechanics' liens one of the owners of the building testified that C., as manager of the firm of contractors, signed the contract for the construction of the building, and that he dealt with him as such manager. A representative of one of the claimants testified that he contracted with the firm, transacting the business with C. There was testimony that C. signed the checks for the payment of the men employed by the firm and managed the business and ordered all the material for use on the building. The California Supreme Court held that this evidence sufficiently showed C.'s agency for the firm, as such agency might be proved by circumstances.—*Hazard, Gould & Co. vs. Rosenberg (Cal.)*, 170 Pac. 612.

POWERS OF ARCHITECT TO REJECT MATERIALS—LIENS

In an action to enforce a lien for lumber for concrete forms used in the construction of a building, various questions in no way related to each other were presented by the record, arising out of the claims of lien-holders. The Washington Supreme Court held that the architect in charge of the construction of a building had a right to reject unfit material furnished by one having a subcontract for the construction of concrete forms. The subcontractor claimed that he was compelled to purchase lumber from the plaintiff by the architect's rejection of lumber purchased elsewhere, but it appeared that if he could have bought fit lumber elsewhere he was free to do so. It was held that the reasonable value of the plaintiff's sound lumber could not be measured by comparison with the unsound material rejected by the architect. An item for the cartage of lumber used in the construction of a building was held lienable.

A person who furnished lumber for concrete forms, which was removed from the building and in part used on another job, in part given to a third party, and in part

burned, was held entitled to a lien under a statute providing that a lien may be had for all materials used in the construction of a building, especially in view of the fact, of which judicial notice might almost be taken, that lumber when so used is stained, warped, wired, and coated with cement, so that it is no longer a commercial commodity, and is to be classed as waste.

The subcontractor for the construction and removal of the concrete forms executed a bond conditioned for the performance of the contract. It was held that the subcontractor and its surety were liable thereon for the payment for material used in the construction of the forms, as an undertaking to furnish material implies a promise to pay for it.—*Stimson Mill Co. vs. Feigenson Engineering Co. (Wash.)*, 170 Pac. 573.

ENFORCEMENT OF BUILDING RESTRICTIONS

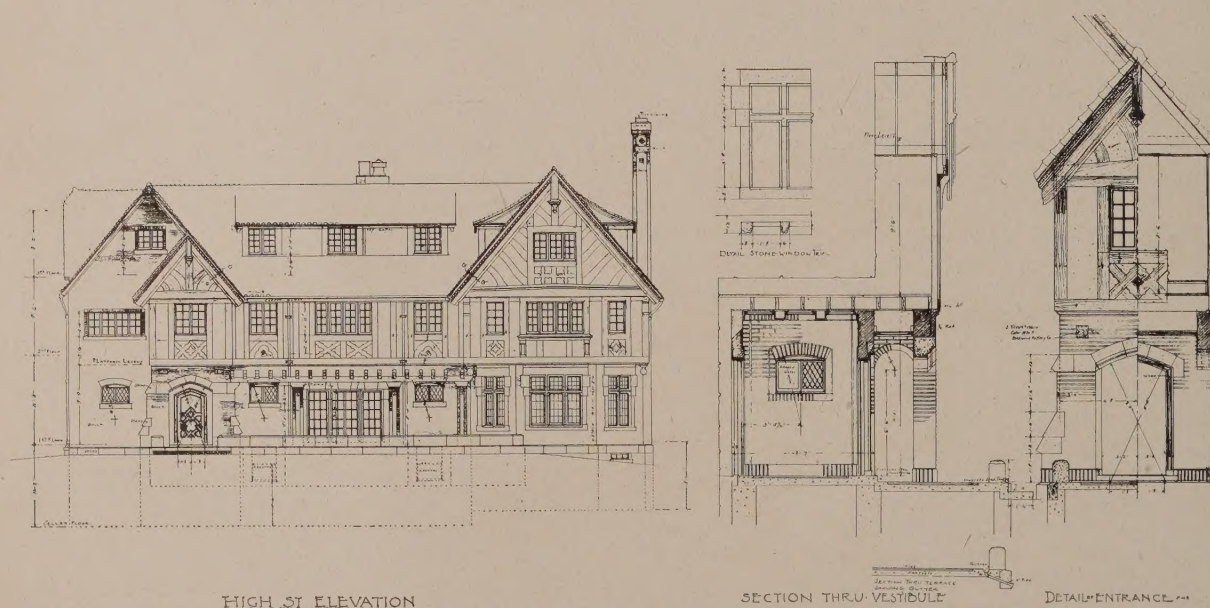
The New Jersey Court of Chancery holds that the fact that there had been over one hundred violations of restrictions imposed on a number of lots against the erection of any building within 20 feet of the front property line did not defeat the right of a lot-owner who was not harmfully affected by such violations from enforcing the covenants against one who was about to erect a building on an adjoining lot, which would violate the covenant and interfere with his free and unrestricted view.—*Pearson vs. Stafford (N. J.)*, 102 Atl. 836.

RECOVERY BY CONTRACTOR FOR BREACH OF CONTRACT

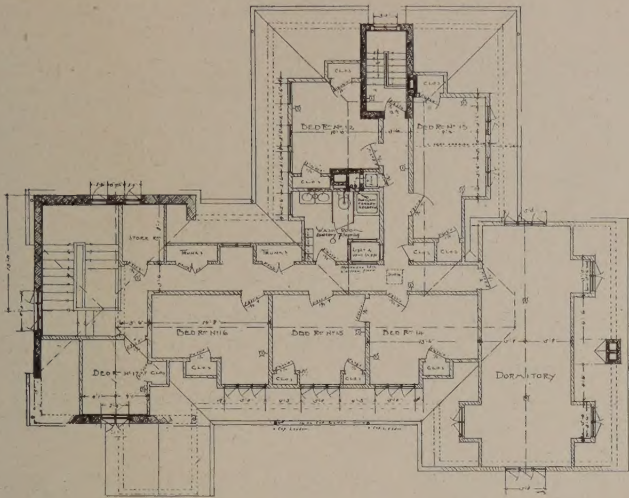
Where a lease was cancelled while the lessee was having some alterations made under contract, and he notified the contractor to stop work, the New York Appellate Division holds that the contractor could recover, either on a *quantum meruit* for work done or damages for breach of contract. In an action for breach of contract the measure of damages would be the difference between the contract price and the cost of completing the work.—*Shapiro vs. Mollat*, 168 N. Y. Supp. 723.

REGULATION OF HEIGHT OF BUILDINGS

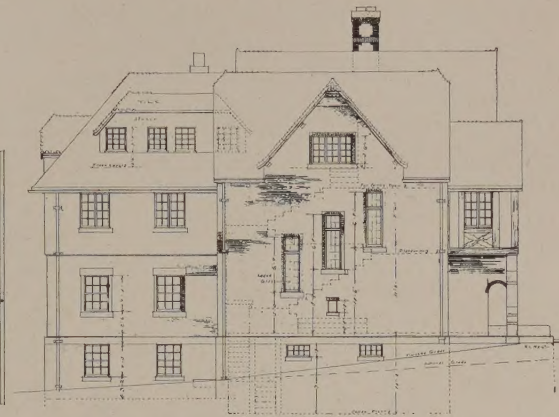
The West Virginia Supreme Court of Appeals holds that a city cannot, under a provision of its charter authorizing it "to regulate the height, construction, and inspection" of new buildings erected within its corporate limits, prevent the owner of a lot, situated in a built-up section and between three and four story buildings, from erecting a one-story building thereon, by its refusal of permission to erect it. Properly construed, the court holds that such charter provision confers authority respecting the height of buildings only to limit or restrict it for the safety of persons and property. Prevention of the erection of buildings in a city, lower than adjacent and neighboring ones, has no such tendency to prevent danger from fire, or the spreading thereof, as will justify or validate it under the police power of the State. A limitation upon an owner's use of his property cannot be imposed by law for the benefit of other property-owners. Nor can it be imposed only to effect symmetry or ornamentation of a city, street, or section, otherwise than under the power of eminent domain, allowing compensation, if at all.—*State vs. Stahlman (W. Va.)*, 94 S. E. 497.



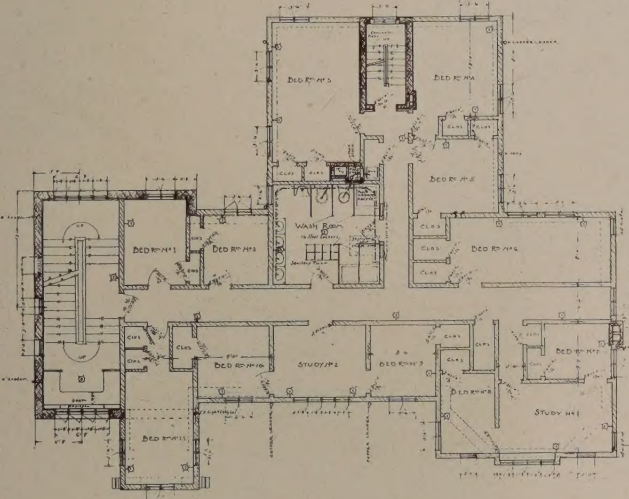
RAYMOND DUY BAIRD MEMORIAL BUILDING, BETA THETA PI FRATERNITY, WESLEYAN UNIVERSITY,
MIDDLETOWN, CONN. Milton See & Son, Architects.



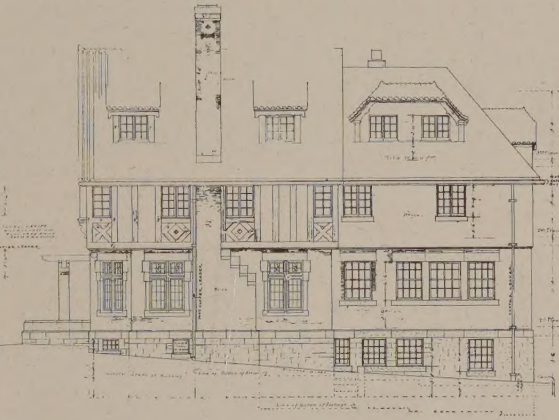
THIRD STORY PLAN



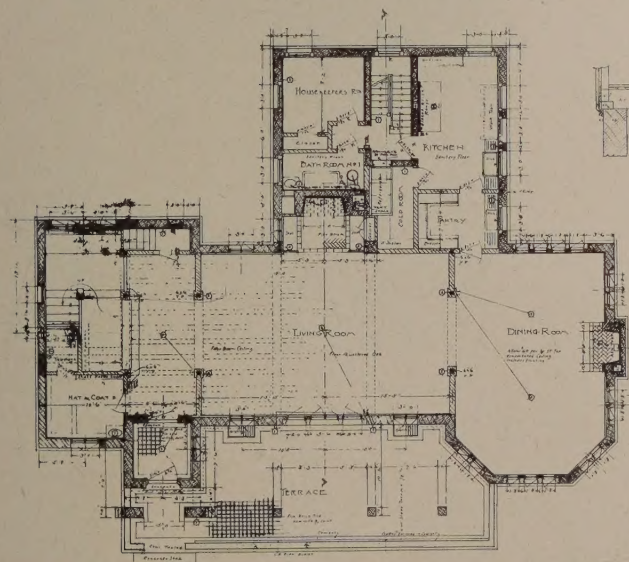
NORTH ELEVATION



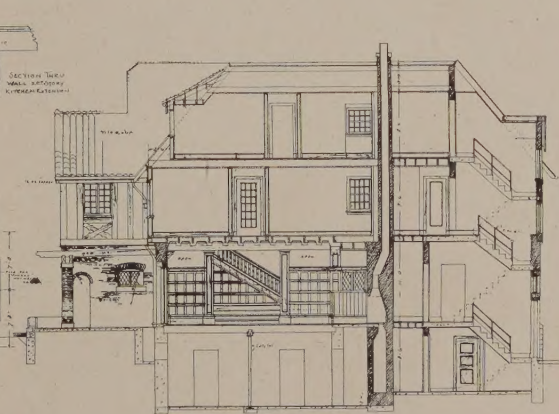
SECOND STORY PLAN



CHURCH ST. ELEVATION



FIRST STORY PLAN



SECTION ON A-A

RAYMOND DUY BAIRD MEMORIAL BUILDING, BETA THETA PI FRATERNITY, WESLEYAN UNIVERSITY,
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